

*Mr. ground*  
*Mr. Eval.*  
SECRET/NOFORN-SKEET CHANNELS ONLY

PROJECT SUN STREAK (U)

*13 Aug 87*  
*D.*  
WARNING NOTICE: INTELLIGENCE SOURCES AND METHODS INVOLVED

Session Procedures Report (S/NF/SK)

PROJECT NUMBER: 8709

SESSION NUMBER: 2

DATE OF SESSION: 12 AUG 87

TARGET COUNTRY:

REFERENCE:

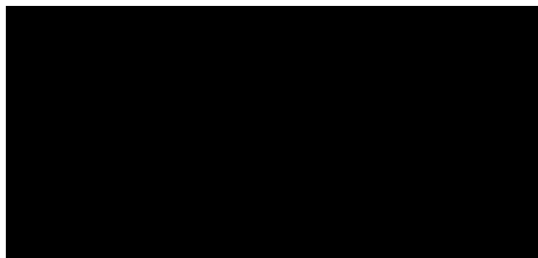
MISSION STATUS:

TECHNIQUE UTILIZED: CRV

SOURCE IDENTIFIER: 018

1. (S/NF/SK) Monitor Tasking: (Refer to tasking packet 8709)
2. (S/NF/SK) Source Tasking: Begin session in Stage 6 with a time line and search for significant (past) events or persons associated with the target.
3. (S/NF/SK) Summary: Source summary attached. There is the possibility that a Soviet design bureau worker has been acquired. (This will be used as a jump-off point for the next session).
4. (S/NF/SK) Comments: Source required quite a bit of steering by the monitor. Consequently, the data produced in this session should not "stand alone" (the possibility of AOL is too high), but be used only to support or corroborate information provided by other sources.

SG1J



*Wing Analyst*  
*Construction material*  
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CLASSIFIED BY: DIA-DT  
DECLASSIFY : OADR

**SECRET**

UNITED STATES GOVERNMENT

## memorandum

DATE: 12 August, 1987

REPLY TO  
ATTN OF: DT-S

SUBJECT: SESSION SUMMARY, PROJECT 8709 (C-SS)

TO: DT-S

(ATTN: [REDACTED])

SG1J

## 1. (S-SS) Statistics:

Project #: 8709  
Viewer: 018  
Session date: 12 AUG 87  
Filename: 8709.L02

## 2. (S-SS) Impressions gained from the session include:

- a. When asked to describe a "counterpart" for the previously viewed jet plane, another plane was viewed. A description of the differences ~~showed~~ a different angle in the wings.
- b. An attempt to describe "the arrival of both on the scene" led to a rather long time-line, presumably showing the entire history of manned flight. A closer look at the last part of the time line showed the arrival "on the scene" of the two planes. The "counterpart" arrived ~~shortly~~ before the one previously viewed.
- c. At this point, I become confused as to whether or not there are actually two planes, or if the two are perhaps ~~different versions~~ of the same plane. The time-line in this part of the session seemed to perform double duty; in addition to being a regular time-line, it seemed to also display an allegorical set of circumstances. These circumstances involved:
  - 1) The main "object" of the session being "dragged off" progressively, along an early part of the time-line. This dragging-off was due to another "object" proceeding very quickly along a path of its own. The path of the "fast-moving other" crosses the main object's time-line. There is an almost gravitational pull of the main object off-course, as the 2nd object approaches. Then, the 2nd object flies past the time-line, jerking the main object back on-course (with a near miss), but leaving it somehow changed.
  - 2) Trying to determine what this allegorical crossing of the time lines meant, a person was located. This person, a man, is evidently a designer of the plane. He carries a strong set of emotions, all centered around the fact that his superior (seen as a female),

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has made some change to his designs for reasons which he feels are not valid. He feels that the "improvement" which has been made to his design will actually ~~lower~~ its quality, and suspects that it will ~~cause~~ a catastrophic difference in the end. He is personally involved in this whole situation. His inability to do anything about the change interacts with his self-esteem.

- 3) When accessing this man's feelings, I once again begin to get strong feelings of the same "cheap plastic" (as opposed to solidity) that the (AOL: pilot) felt in the previous session, when sitting in the plane. *light plastic material*
- 4) There is the lingering feeling (post-session) that the designer is right; that not only could something catastrophic result from the change in design, but I also get the feeling that, if someone knew more about the change, the catastrophic result could be made to happen on purpose. *CL*

2. Viewer's critique: (S/SS) I am not at all certain that any part of this session should be considered as valid. I began the session with very little ability to access the target, and at all times throughout the session had trouble holding on to it, once it was accessed. While the personal emotional information seems like it could be very valuable, if correctly utilized, the session contains virtually no concrete information, which is what I was wanting from the session to begin with.

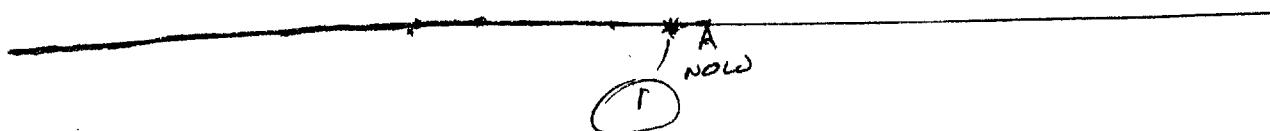
*don't like  
need the  
concrete  
conclusions  
need perception  
need intuiting*

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12 AUG 87  
FT. MEADS  
1004 HRS  
ED

A.V. NONE  
P.I. HUNGARY.

S6: DESCRIBE SIGNIFICANT EVENT(S) PERTAINING TO 8703.



S6: DESCRIBE ①

S2 D AZ ST T 1 AZ als.

7  
A: ACROSS  
DOWN  
ANAL

B: STRUCTURE

LT. GRASS  
WHITE

LOW  
FLAT

(2)

DESCRIPT ROTATED PERSON

SZ D M ST PERSON 1 AGE 18/5.

WIDE  
SHORT

STOCKY

AGE 18/5.  
LIKE MONSTER  
IN COMIC STRIP.

SZ D M ST T PERSON 1 AGE 18/5.

DARK WIDE

STOCKY  
SOLID  
MUSCULAR

3

DESCRIBES COUNTERPART TO AIRCRAFT.

SZ D M R T ( ALL A/S.  
COUNTERPART.

BLACK  
SHINY

LONG

SLEEK  
SHINY

ROUNDED  
ELEVATED

LT. BROWN

COUNTERPART

BIG.

DIFFERENCES.

ANGLES.



ALL R/K  
WING ANGLES.  
OF EACH

(4)

SR D M ST T I AOL Als.

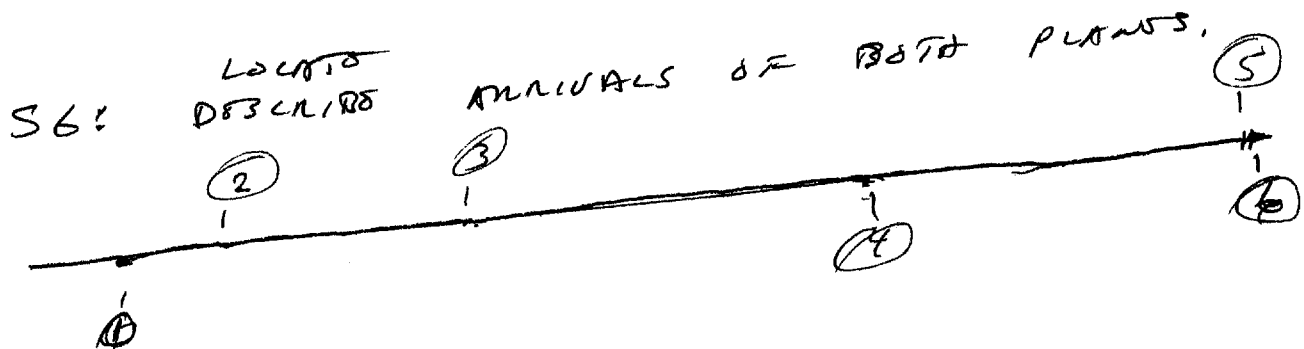
DIFFERENCES

PLANE FM  
LAST SESSION

WINGS  
COUNTER PART.

BROWN  
STEEP SLOPE

SYN THE ONE WITH THE BROWNEST WINGS  
HAS A VERY STEEP SLOPE. ~~THE BROWNEST~~  
THIS IS THE ONE CALLED "COUNTER PART."



(5)

54 1/2:

- (1) FIZZING OF CONSTRUCTION
- (2) IMPRESSION OF PLANE HANGING FROM COLLING (ROLLS LIKE IN SMITHSONIAN)
- (3) LONG PURATION IMPRESSION OF SCOW RISE.
- (4) SUDDEN FIZZING OF "FALL", "NO", "STOP."
- (5) APPEARANCE OF "COUNTERPART"
- (6) APPEARANCE OF PLANE FM LAST SESSION.

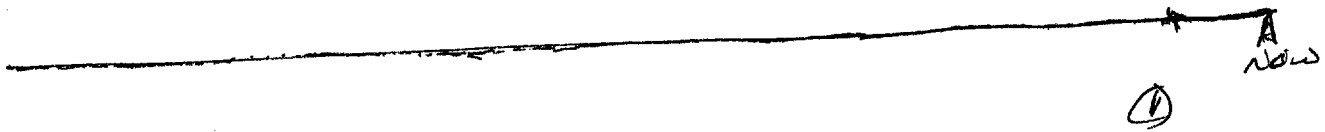
BROAT 1027 HRS.

RESUME 1033 HRS.



⑥

S6: LOCATE RELATIONSHIP BETWEEN TWO PAGES.



S2 D M S T 1 per r/s.  
①

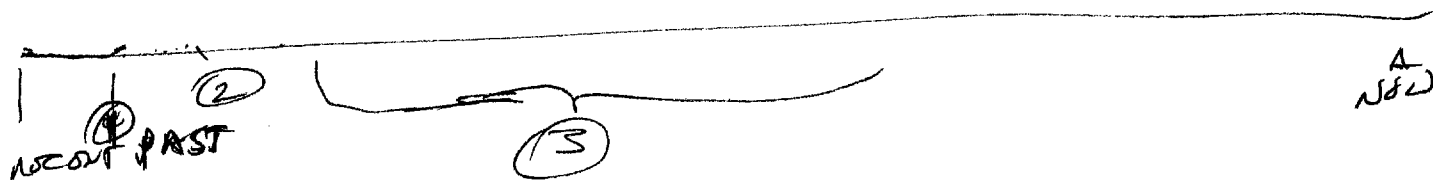
while

CUTTING ACROSS

CHANGE

S4 1/2: IMPRESSION OF ONE THINK (or person -  
CAN'T TELL WHICH) CUTTING ITS PATH ACROSS  
THE ONE ON THE MAIN TIME LINE. THE  
MAIN ONE IS VERY SLIGHTLY REFLECTED IN  
ITS PATH, BUT IS SOMEHOW CHANGED AS IT  
GOES ON.

(2)



S2 D M 57 T 1 per h/s.

DRAWN AWAY  
PULLED OFF  
PULLED UP  
DIVERTED  
ATTRACTED

(2)

DOWN

SUDDON

S4 1/2: IMPRESSION OF SMTH TRAVELING  
ALONG THE TIME LINE, BEING ATTRACTED AWAY  
BY "OTHER" THING FAR ABOVE THE LINE. IT  
CONTINUES TO DRIFT OFF THE LINE, ALMOST LIKE  
A GRAVITATIONAL PULL, UNTIL THE "OTHER" SOMETHING  
SPEEDS BY ON ITS COURSE (WHICH CUTS AT AN  
ANGLE ACROSS THE TIME LINE). THE MAIN OBJECT  
IS SUDDENLY PULLED BY

(8)

PAST. THE "OTHER" FLIES PAST TOO FAST  
TO DRAG IT PERMANENTLY.

SK: PATHS OF TWO:



S4! DESCRIBE PEOPLE AT POINT OF  
CLOSEST PROXIMITY

S2 D M2 S2 T 1 AM A/S.  
PEOPLE.

STILL  
STRAIGHT  
SEVERAL (MANY)

~~SETH~~

A/S.  
VAGUE VISUAL OF  
WIDELY SPACED GROUP OF  
PEOPLE <sup>PASSING ALONG</sup> STANDING STILL  
& STRAIGHT, ALL FACING  
SAME WAY, LOOKING SLIGHTLY  
LIKE (AOL) HANGON.

9

54: LOCATE + DESCRIBE SINGLE IMPORTANT PERSON,

SZ D M ST T I AR A/S,  
PERSON

RED

AR BK  
FEMALE.

SZ D M ST T I AR A/S.  
PERSON

RED  
BK, BLUE.

SOFT  
ADD SOUND

AR BK  
PUPPY, SLIGHTLY  
OVERWEIGHT.

SZ D AR ST T I AR A/S.  
PERSON

U/I SMOOTH

BURNING FOOLING  
TUNSONESS

A/S  
PUNCHBOWL

AR BK  
ALCOHOLIC

(10)

DESCRIBES SIGNIFICANCE OF PERSON.

SL                      0                      AL                      OR                      T                      1                      OR                      N/S.

PERSON

IDLE

OBLIGATED

BUSY

WONDERING

DESIGNOR

IMPATIENT

U/I, ORATION

MALE

DESIGNOR

CONF. DPK  
FORMAL.

11

S2 D M S T , all o/s.

DESIGNATION

u/i. emotion

emotion

SOLID  
HEAVY  
OPPRESSIVE  
REAL

S 4 1/2 : EMOTION seems to deal with  
AN UNEXCEPTANCE OF REALITY, IN SPITE OF  
AN ACCUTE <sup>AND CLEAR</sup> AWARENESS OF IT. HAS ~~REACTED~~  
COMPLEX & INTERWOVEN MIXTURE OF PRIDE,  
MANHOOD, SELF RESPECT, JEALOUSY, DRIVE, DESIRE,  
RESIGNMENT & RESENTMENT.

S2 D M S T , all o/s.

DESIGNATION.

AT BURE.

THIS GUY CAN'T STAND HAVING  
A WOMAN WHO'S BETTER THAN  
HE IS FOR A BOSS.

(12)

LOCATE & DESCRIBE ~~THE~~ SIGNIFICANT EVENT.

SL      D      M      S      T      I      FOR      H/S.

EVENT.

DESIGN  
REDESIGN

CHANGES

IMPROVEMENT

CHANGING

MANK:  
"PLASTIC" FEEL, AGAIN.

S4 1/2: IMPRESSION OF A DESIGN DONE  
REDOES (CHANGED) FOR WHAT OTHERS CALL  
IMPROVEMENT, BUT WHAT HE (DESIGNER) SEES  
AS A LOWERING OF QUALITY. HE IS PURPOSES  
TO DO ANYTHING ABOUT THE CHANGE. HE  
WONDER THAT THE CHANGE WILL MAKE  
A CATASTROPHIC DIFFERENCE.

13

DESCRIBE "DESIGNATION" SURROUNDINGS.

SZ D RZ SZ T I AOR A/S,  
LOCATION

SLAVIC FEEL

UNEY

SUNNY

OPEN  
WOOD

NOT DARK  
ROD SQUARE  
TYPE OF BLDG  
COMPLEX.

DESCRIBE ASSOCIATED ORIGINATIONS OF "CHALKS"  
SZ D AI SZ T I AOR A/S,  
"CHALKS"  
PLASTIC

DARK  
DULL SOUND  
VOICES

A/S  
POORLY MAINTAINED



(14)

SZ D M OT T I RZ rls.

YELLOW

RLS,  
YELLOW ROOM.

"CHANGES"

JUNKY

DESCRIBES NATURE OF CHANGES

SZ D M OT T I RZ rls.

CHANGES  
"AW, SHIT!"  
UNFOLDING SCEN

SUMMON  
"OUT OF THE BLUE"

IRRELEVANT

SPIN

ADL MK  
MECHANICAL FROM  
SESSION.